

Development of Character Ornamentations (Khulafaurasyidin) and Literature Texts of *Wayang Kekayon Khalifah* a Transdiscipline Approach by Reproduce Puppet Culture

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Abstract: Philosophical value is in the art of puppet. Moreover, in the collaborative performance of various arts, it presents an extraordinary harmony of art. So, it is not surprising that puppet art can be used as a non-formal educational medium. In his performances, he can convey messages and character values to the audience with full beauty. Character values can be obtained from the ornamentation of the characters and the stories they bring. So, reproducing puppet culture is something that needs to be done as an innovation. The use of puppet as an educational medium for Islamic teachings is a multidisciplinary, interdisciplinary, and transdisciplinary approach to Islamic religious learning in the medieval era. In this modern era, researchers want to do the same thing by reproducing the *Wayang Kekayon Khalifah*. This puppet manifests in the form of a *gunungan/kekayon* with calligraphy art, the names of the actors/*paraga* and symbols of their characters. The author wants to describe the making of the visualization of the *Wayang Kekayon Khalifah* with a transdisciplinary approach. The disciplines that we use to realize this research are by approaching the creation of works of art and literature. This aims to help the reader's understanding of this puppet which is used in Islamic religious learning in the present era. The results of the presentation show that the *Wayang Kekayon Khalifah* was made in consideration of Islamic fiqh prioritizing symbols, and being one of the beautiful means of learning Islamic religion while still using local culture.

Keywords: *Wayang Kekayon Khalifah*, transdisciplinary approach, Islamic religious learning in the modern era.

Introduction

Puppet or *wayang* is one of the arts that belongs not only to Indonesia but also to the world. In Indonesia, puppet forms and plays vary Sena Wangi (*Ensiklopedi Wayang Indonesia*, 1999). Including in neighboring countries, namely Malaysia (Mary Beth Osnes, 2010). Kelantan puppets are one of the examples of puppets in Malaysia. There are similarities in the story even though the form of visualization is different. One of the similarities in the story is the story about Rama and Anoman (Scott, 1959). In general, *wayang* has an artistic unity in its performances. There are fine arts, craft arts, sound arts, literary

arts, theater arts, music arts and so on. *Wayang* provides very wide benefits in the Nusantara and in other parts of the world. *Wayang* is a very subtle theatrical art. *Wayang* can combine religion, folklore, history, mysticism, philosophy, music, dance, literature, political and social commentary. However, puppets are still entertainment for the audience (<https://www.jstor.org/stable/23005511>). This performing art has the potential to be used as a means of communication and information transformation to the public. So, that this art can be used to spread various values, understandings, concepts, ideas, views, and ideas to be conveyed. One example is to convey the character of the characters.

The reproduction of forms and stories has always been a major concern in historical trajectories. One of them was the decision of the first Sultan of Demak with the Wali Sanga. There is the development of the form of *wayang* and the standard of the typical *wayang* story, which is not contrary to Islamic principles (Agus Sunyoto, 2016). *Gunungan* is one of the forms of *wayang* that is the main concern. This form has an illustration of Dewandaru. Dewandaru is a symbol of the tree of life. This form is reinterpreted by the guardians to become *kayon* or *khayyu* which means life which originally symbolized the source of knowledge, protector and source of life. The standard of the *wayang* story includes *balungan* and *lampahan*. The word *balungan* means skeleton. While *lampahan* means play or story. The play is one of the most important in a shadow puppet show (Seno Sastroatmidjojo, 1964).

In subsequent developments, the play in *wayang kulit* includes patets, scenes, and basic components (Alton L Becker, 1979). Patet in *wayang* performances consists of *patet nem/ lima, sangal/ nem,* and *manyura/* stuff *budhalan,* and *war.* The basic components are situation description, dialogue, and action. However, there are social changes in an area that will produce different art styles according to the shape and character of society at a certain time (Arnold Hauser, 1974).

In *wayang* performances, *gunungan* depicts traits that are not possessed by *wayang* characters. Such as the properties of wind, thunder, fire and also describe the universe in general. *Gunungan* is used as a marker for the start of the performance, the turn of the round or as a marker for the end of the performance. The creation of this work is a leather craft engineering using the unique 'material taste technique' method of buffalo or cow skin with decorations and ornaments inlaid with *sungging.* Contemporary visual form using calligraphy art, the name of the Khulafaurasyidin character and the symbols of the characters in it.

Making ornamentation of characters, and literary texts of *Wayang Kekayon Khalifah* uses a transdisciplinary approach by reproducing *wayang* culture. The ornamentation of the characters is designed by considering the natural properties of cow or buffalo leather, which are easy to maintain.

The work produced in this creation is placed on the side of *wayang* in general. In addition, it can also be used as a medium of learning in the classroom. The basic form of the *gunungan* with the current design and coloring is expected to be close to the world of today's youth. However, connoisseurs of old works in the form of *wayang* also enjoy this work. So that this work becomes an artifact for present and future generations.

While the manufacture of literary texts is designed by considering the nature of literature used to educate. The Al-Quran and Hadith as a source of knowledge as well as a reference. The work produced in this creation is in the form of *Macapat Pangkur* and *Maskumambang* as well as other *Macapat* songs. The form of the *Pangkur* and *Maskumambang* songs, a part from being in the form of text, can also be played as other *Macapat* songs. This text can be used as a medium of learning in the classroom. Al-Quran and Hadith translation poems are expected to be close to students. However, connoisseurs of old works in the form of *Macapat* also enjoy this work. So that this work becomes a literary work that can add to the treasures of Javanese-Islamic culture.

To realize the *Wayang Kekayon Khalifah* is not easy. However, the 4.0 era allows it, namely the demands for innovative, critical thinking and problems solving skills, communication skills and collaborative. These are some of the things that the researcher will use as an answer to the desire to reproduce *wayang* culture. So that the results can be used as a medium for learning Islam today. As stated by Amin Abdullah in dialogue and integrating science. There are three keys to dialogue and scientific integration that it offers in Islamic studies that allow mutual openness between various scientific disciplines. Amin Abdullah's idea of Islamic studies by using an integrative-interconnective approach tries to break the deadlock of the current problems. The three key dialogues are as follows: first, semipermeable, second, intersubjective testability. Third, creative imagination (M. Amin Abdullah, 2021).

With these three key words, the writer will use this dialogue in a dialogue about learning Islam and performing arts (puppet). The art of *wayang* performance in Islam has actually received serious

attention since the 15th century. They use *wayang* as an educational medium for Islamic teachings. However, still pay attention to fiqh in making its visualization. What the scholars did at that time indirectly used research methods in preaching. Research related to multidisciplinary, interdisciplinary and transdisciplinary.

Multidisciplinary (multidisciplinay) is a combination of several disciplines to work together to overcome certain problems. Interdisciplinary (interdisciplinary) is an intensive interaction between one or more disciplines, either directly related or unrelated. Interactions are carried out through teaching and research programs, with the aim of integrating concepts, methods, and analysis. Transdisciplinary (transdisciplinarity) is an effort to develop a new theory or axiom by building links and connections between various disciplines.

Wayang is a unique performing art. There are many arts that are integrated in *wayang* performances. There are fine arts, craft arts, literary arts, theater arts, music arts, sound arts and so on. This is an aesthetic in itself in a show. Sumarsam argues that the aesthetics of *wayang* art lies in its auditory presentation. The existence of a stretch of white cloth accompanied by the *dhalang's* narration and dialogue makes it clear to the audience. There is a literary style that is full of sound play giving a deep psychological effect to the listener (Sumarsam, 2018: 9). With the interrelationships and connectedness between these various disciplines, the making of *wayang* as an educational medium can be done with a transdisciplinary approach.

Materials and Methods

This research uses a transdisciplinary approach. Where this research is different from the multidisciplinary and interdisciplinary approach that still uses monodiscipline. In addition, these two approaches do not require the breadth of thinking used to solve complex problems. The transdisciplinary approach provides room for a synergy of cooperation from other disciplines or between various sectors. So that it is hoped that complex problems can be solved by various

scientific disciplines. The transdisciplinary approach is also a collective approach, utilizing human knowledge and analytical skills appropriately.

This approach is not only used to solve complex problems but also solves new problems from an interdisciplinary approach. So, this transdisciplinary approach can be a solution for a more specific approach. Even more than that, this approach can answer the complex issues being faced today or contemporary issues. So, there are several elements, namely praxis that involves change activities, is non-inclusive, has self-reflection, has complexity, is plural, and has a future orientation. There is one uniqueness of the transdisciplinary approach, namely involving non-experts in research. So, this approach can involve religious sciences, social sciences and also natural sciences that will be used. The following is a scheme to facilitate the transdisciplinary approach that researchers do.

The existence of non-experts to assist the realization of the work, a creator of the work requires a framework that is used to facilitate the mindset and how to carry out a research. While the method that researchers use in this study is artistic research. This research is in accordance with research in the field of art. This is because of the focus on contemporary culture which aims to create knowledge. Especially new knowledge through the medium of expression with practical methods (Juha Suoranta and Mika Hanula, 2005).

This method is used to facilitate the research process. This practice Based Research method will be used. There are three main parts that must be implemented, namely the first research question, research context, and research methods. After the third formulation is completed, then sketches and working drawings are made, research on data sources (reference works, theories, and creation needs), visual research (form of works). The next step is to understand, learn and start practicing (Jurnal Perintis Pendidikan Fakultas Seni Lukis and Reka UTM, 18.1, 41.). While in making literary texts, researchers use literary theories and how to realize a literary work. In this case, the Javanese literary works of *Macapat*.

Results and Discussion

The discussion and discussion will describe three things, namely the formulation of creation, purpose of creation and review of works or work references.

Creation Formula

a. Character Ornaments.

This creation formula explains how to realize the design of the work of art creation using buffalo skin as the media. A design that can reflect the character of the character through the paraga or the character of Khulafaurasyidin. The existing visualization is inserted through the form and processing of calligraphy ornamentation, sungging inlay in the nature of the artistic form of the work. In this case, it also has a symbolic meaning.

b. Literary Text.

This creation formula explains how to realize the design of Javanese literary works using Macapat songs. A design that can narrate the story and convey the teachings of Islam through the translation of the Qoran and Hadith with the song Macapat. The Macapat songs in question are Pangkur, Maskumambang and so on. Islamic teachings and existing morals are contained in the verses of the Macapat song. Literary works will again play a role as a medium to convey goodness.

Purpose of Creation.

The creation of this work aims, namely, firstly as an enrichment of artistic products that contain messages to be conveyed to the public. Second, as an artifact and the content of the message, it can be used as a provision for the personal life of the creator and also the audience. Third, to increase the existence of the creator through works of art as a form of responsibility for academic artists. Fourth, it is the result of this creation work for the medium of learning to express the character of the Khulafaurasyidin character.

Work Review/Work Reference.

a. Character Ornaments.

The creation of a work requires a source of inspiration (H Sahman, 1993). In-depth

observations related to the source of inspiration in the form of mountains are needed. So, you can make something similar. Shapes, ornaments, colors, dots and lines and fills can inspire the development of new ideas. This creation can also show a distinction with similar works that have been made by others.

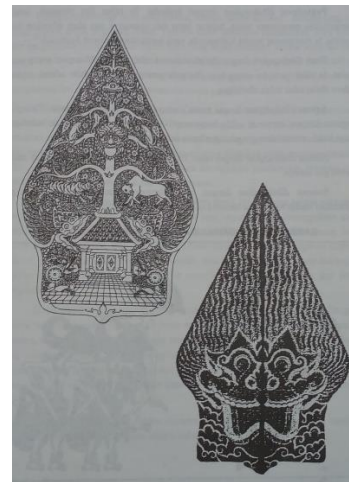


Figure 1. *Gunungan Kalpataru and Gumungan Sunan Kalijaga.* (Source: RM. Pranoedjoe Poespaningrat *Nonton Wayang dari Berbagai Pakeliran*. Yogyakarta. PT. BP. Kedaulatan Rakyat, 2005).

Kayon is a painting of the *kalpataru* tree (Dewandaru), which is a symbol of the tree of life. Initially this form symbolizes the source of knowledge, protector and source of life then reinterpreted by the guardians. So, *kayon* (*khayyu*) in Arabic means life. This is meaningful as a symbolic image of the dome of the mosque. This image when turned over will resemble the shape of a human heart. There is a philosophical meaning of Islam related to the life of Muslims. The heart of the Muslim community is always related to the mosque. The red fire behind the *kayon* is *sengkalan*, *geni dadi Sucining Jagad*, which means the year 1443. This marks the first time that the *kayon* was made by Sunan Kalijaga. The meaning of *Geni* or fire has the character of number 3, *dadi* or *wahudadi* or ocean has the character of 4, sacred has the character of 4, and universe or world has the character of number 1. *Sengkalan* is a year marker with words that have the meaning of numbers and their reading is read from behind. to 1443. So that this year became a marker for Sunan Kalijaga when making *gunungan* (RM Pranoedjoe Poepaningrat, 2005).

b. *Literary Text.*

As with making ornaments in the form of *wayang*, making literary texts also requires a source of inspiration, in-depth observation related to the source of inspiration for the *tembang macapat* text. So, with the hope of making a similar *macapat* song text. The content of the text and the meaning contained in it can inspire the development of new ideas. This creation can show the difference with similar works that have been made before.

urip iku neng donya tan lami (10-i)
upamane jëbeng mënayang pasar (10-a)
tan langgëng neng pasar pasar wae (8-e)
tan wurung nuli mantuk (7-u)
marang wisma sangkaning nguni (9-i)
ing mangke aja samar(7-a)
sangkane ing wau (6-u)
kalamun tan mangkonoha (8-a)
yen tan wëruh sangkan paran ira nguni (12-i)
kasasar ambëlasar (7-a)
 [Pupuh XXXIX, bait 1]

Translation:

Life in the world is not long
 like going to the market
 not eternal in the market only
 Finally coming back
 o your original home
 Then don't hesitate
 the origin first
 If not
 don't know the origin
 (will) go astray.

yen kongsi sasar jroning pati (10-i)
dadi tiwas uripe kasasar 10-a)
tanpa pencokan sukmane (8-e)
saparan-paran nglangut (7-u)
kadi mega katiyup angina (9-i)
wusana dadi udan (7-a)
mulih marang banyu (6-u)
dadi bali nuting wadhag (8-a)
ing wajibe suksma tan kenging pati (12-i)
langgëng donya ngakerat (7-a)
 [Pupuh XXXIX, bait 2]

Translation:

Don't get lost in death

become dead his life is lost

There is no soul tether

Lost

like a cloud in the wind

It's finally raining

back to water

Become back like the container

in duty the soul cannot die

eternal world hereafter.

(The text of the *macapat* song *Dhandhanggula* in the *Babad Demak* script Source: Copied Text of the *Babad Demak*).

The *macapat* song *Dhandhanggula* is one of the eleven *macapat/sekar alit* songs. The work of creating the text of the *macapat* songs of *Pangkur* and *Maskumambang* uses a *macapat* song which is similar to the *macapat* song but with a different type. Not the *macapat* song *Dhandhanggula* but other *macapat* songs, namely *Pangkur* and *Maskumambang*. The song *Pangkur* has a philosophy of beauty, the meaning of the word "*pungkur*" which means to follow. The nature of the song *Pangkur* is dashing, officer, passionate and brave. The character gives passionate advice and depicts a fiery love (Dhanu Priyo Prabowo, 2007).

The *Maskumambang* song has a philosophy of beauty in meaning from the word "*mas*" which means gold or something valuable and "*kumbang*" which means floating. The connotative meaning is something valuable/ a fetus that is still floating (in its mother's belly). It is not known whether the fetus is male or female. The nature of the *Maskumambang* song is that as parents await the birth of their child who is still in the womb, there is a sense of anxiety, sadness, compassion, anxiety and helplessness.

Wayang Kekayon Khalifah: Character Ornamentations, Literary Texts and Plays. The forms of ornamentation of characters, literary texts and plays in the Wayang Kekayon Khalifah will be described as follows:

Character Ornamentations

The creation work of the *Wayang Kekayon Khalifah Paraga Khulafaurasyidin* uses a form similar to the first source image and the second source image but

in a different design of the contents. There are no pictures of living things, only the writing of the name *Khulafaurasyidin* with Arabic calligraphy, a symbol that semiotics means the character of the *Khulafaurasyidin* character (Imam As- Suyuti, 2005).

The crown as a symbol of the leader, Abu Bakr Sidiq as the caliph or the first leader to replace the Prophet. The sword describes the firmness of Umar Bin Khaththab. Thaha as one of the names of letters in the Koran. Through the letter Umar found his guidance and embraced Islam. The appearance of the Al-Quran describes the success of Uthman bin Affan in codifying the Al-Quran in one manuscript. The form of the book describes the depth of knowledge of Ali bin Abu Talib. While the sword symbolizes Ali bin Abi Talib's agility in playing the sword in war. Ali bin Abu Talib's mouth and sword are both sharp.



Figure 2. Wayang Kekayon Khalifah paraga *Khulafaurasyidin*. (Source: Personal Documentation).

a. Creation Idea/Creation Concept.

The work created requires attention related to beauty in the manufacturing process. There are at least three basic elements contained in art objects, namely form, weight and appearance (D. A. A Djelantik, 2004). First, the form or appearance that you want to form is in the form of a *gunungan* made of buffalo skin. The main ingredients are made into mountains and can be put aside or displayed, just like the main work.

Second, the weight of this work has an idea that comes from the character of the character *Khulafaurasyidin*. This figure is extraordinary, the character of this figure is a role model for leadership. The representation that we want to present is a form of hope that is actually always

present in humans to become a good leader. Although leadership does not need a medium to describe it, the creation of this work uses a medium to present the character of the *khulafaurasyidin* character. This medium is a symbol of the depiction of the characters who represent the figure who wants to be presented. Apart from that, this idea departs from the culture of the Javanese people today who still like *wayang*. A culture that is full of morals and character.

The symbols that exist are crowns, swords, Al-Quran, books, calligraphy of the name *khulafaurasyidin*. With the technique of *tatah* and *sungging* as in the cultivation of *wayang* in general. The crown represents the leader. The sword represents firmness. The Qur'an describes the codification of the Qur'an in one manuscript. Books describe the depth of knowledge.

Third, is the appearance or presentation. Presentation is something that becomes a unity in aesthetic elements. This process is done by placing it on the side of the puppet with other characters. It can also be placed in front of the class or in the library as a learning medium. Beautiful learning media as the basic idea of this creation.

At present the function of art has the aim of satisfying various needs. This is a depiction of the personal expression of each artist. In fact, leather craft art can combine two functions at once, namely personal and social. First, namely personal that its creation is a form of self-expression and at the same time to fulfill needs related to useful goods. Second, social is to express aspects of social existence from personal experience (Feldman, E. B. (n.d.). Art as Image and Idea). But practically this work has a function to present beauty in the community. Therefore, this work can open up the horizons of art connoisseurs with a variety of different choices (Supriawoto).

b. Shape Idea.

The form of this work comes from the idea of *Gunungan Sunan Kalijaga* and the *gunungan* of *wayang* performances in general. The scheme of steps used to explain the main idea and idea of form is as follows:

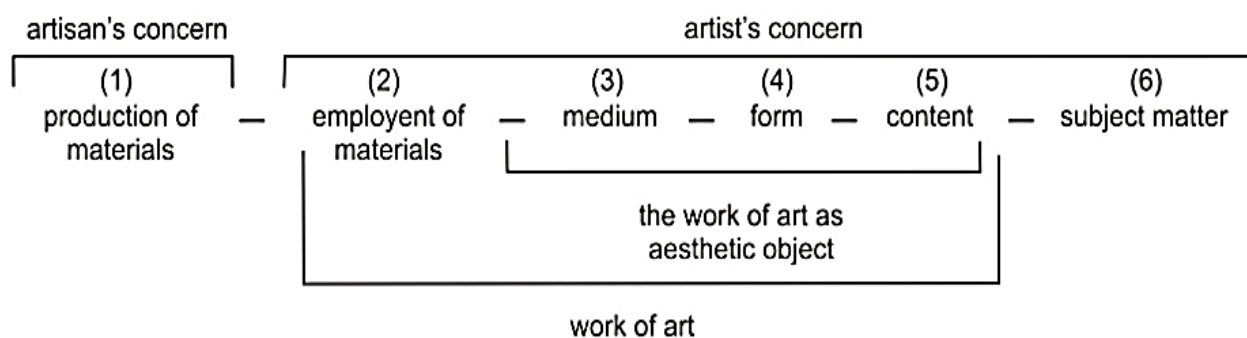


Figure 3. Skema artist's concern. the material of Art.

Initially, this creation was an idea to create a work that could be used as an aesthetic and high-value educational medium. Including also inspired by the cultural background of *wayang*. One of them is *gunungan wayang*. There is a symbolic meaning of *gunungan wayang* which is philosophically a universal picture of the world. Virgil C. Aldrich's opinion is that the difference between an artist (craftsman) and an artisan is based on the choice of the medium used, which has a function as a tool, means and language. Craftsmen produce objects as aesthetic objects while craftsmen produce physical objects (Aldrich, 1963).

The idea of form and the main idea is an embodiment in the process of art work that needs to be considered by craftsmen. According to him, material of art which includes employment of materials, medium, content, form and subject matter. Employment of material (utilization of material) is how the *kriyawan* can be physically and mentally involved during the creation process. So that it creates a feeling that is so deep, not just producing a mere object.

Medium is a tool or means used to create an idea. Educational background and daily activities are tools or facilities used so that the craftsman masters the characteristics of the material used and knows how to make it happen. It is also possible during the process that changes occur that allow mastery of several characters.

Content is content that is formulated into a theme. In this creation, the creation of a message to bring someone into a person who has good behavior. So that it becomes a provision when living life in society. Form is the chosen form in the form of an installation work consisting of calligraphy compositions, symbols of appearance

and color in the *gunungan* or *kayon*. The subject matter which is the main subject is a *paraga* in the form of a mountain with a calligraphy bandage and symbols which, when put aside, form a unified story or play.

c. Medium and Technique.

Media in the creation of works of art need to be studied first the characteristics of the material. Characteristics as traits that must be able to support the designer to realize his ideas. Medium is a means of work in the form of buffalo skin which is commonly used in making leather puppets.

Aspects related to simple leather craft techniques as in the cultivation of *wayang kulit* in general. However, it is necessary to complete the stages that must be passed with great care. This is intended to reduce errors in practice because it can damage materials and tools. So, it is more efficient in financing. While the technique used in this work is the same as the technique of cultivating *wayang kulit* in general, namely with *tatah* and *sunnging*.

d. Creation process.

In the process of creation, the effectiveness of buffalo skin work depends on the work experience that has been done. This work experience can improve skills and also sensitivity in making more interesting forms.

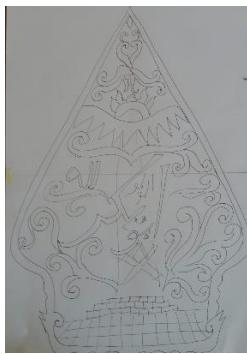
1) Process of preparing materials.



Figure 4. Preparing cow/buffalo leather sheets (Source: Personal Documentation).

In this process, it starts from choosing the material in the form of buffalo skin that has been processed and is ready to be encrusted.

2) Process of making design.



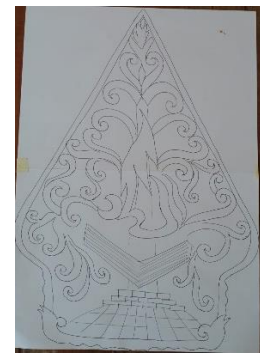
Abu Bakar Sidiq



Umar bin Khaththab



Utsman Bin Affan



Ali bin Abu Thalib

Figure 5. Desain gunung Khulafaurasyidin design (Source: Personal Documentation).

After all the materials and tools are ready, then continue to apply the image on the cowhide using paper containing the design in question by means of glue.

i. Preparing Buffalo Skin sheets.

The cutting is carried out following the direction of the scratched mountains that have been malted with the existing design drawings. The buffalo skin is cut using scissors or encrusting manually by hand.



Figure 6. Preparing Buffalo Skin sheets (Source: Personal Documentation).

Practice sheets of paper by glued on top of the buffalo skin. Next is the inlay process.

ii. Inlay process.



Abu Bakar Sidiq



Umar bin Khaththtab



Utsman Bin Affan



Ali bin Abu Thalib

Figure 7. Illustration of inlaid leather that has been pasted a design image (Source: Personal Documentation).

iii. The process of giving color or sungging.



Abu Bakar Sidiq



Umar bin Khaththtab



Utsman Bin Affan



Ali bin Abu Thalib

Figure 8. The process of giving color or sungging (Source: Personal Documentation).

iv. Presentation.

This work can be put aside like wayang in general.



Figure 9. Results display (Source: Personal Documentation).

v. Work Description.

The creation of the work entitled ornamentation of the character of the Khulafaurasyidin character does not use the appearance or form of images of living things. There are only the names of Khulafaurasyidin, Abu Bakr As Shidiq, Umar bin Khaththab, Uthman bin Affan, Ali bin Abu Talib with Arabic calligraphy. The symbols that decorate and explain the character of the characters include symbols of crowns, swords, Al-Quran, and books. The image of the crown symbolizes the first ruler after the Prophet. The image of the sword provides a symbol of assertiveness. The picture of the Qur'an provides a symbol of the codification of the Qur'an in one manuscript. Picture books provide a symbol of knowledge or intelligence.

Literary Texts

In the process of creation, the effectiveness of the translation of the verses of the Qur'an in Javanese depends on the understanding of the language. Understanding this language will be able to increase skills and sensitivity in making more interesting poems.

a. Process of preparing materials.

The book of Tafsir Al-Quran Basa Jawi written by Prof. KHR. Muhammad Adnan became the source material for making the Macapat Pangkur and Maskumambang texts. The interpretations used as materials are as follows: (a) Verse 102 of Surah Ali Imran, namely:

He wong Mukmin kabeh sira padha bektiya ing Allah, klawan sejatining bekti, lan sira aja padha mati,

kejaba mati Islam. (b) Ayat 103 Surat Ali Imran, yaitu Lan sira padha gondhelana talining (agama) Allah kang kukuh lan aja pepisahan. Lan padha ngelingana kanikmataning Allah kang wis kaparingake marang sira, yaiku nalika sira padha ngumpulake atinira, tumuli kanthi oleh kanikmataning Allah, sira banjur padha ancik-ancik ana ing pinggiring jurang neraka. Panjenengane Allah nuli nylametake sira kabeh saka neraka. Mangkono iku Allah anggone nerangake ayat-ayate marang sira kabeh, supaya sira kabeh padha pikantuk pituduh. (c) Ayat 104 Surat Ali Imran, yaitu Prayogane ana wong sagolongan saka sira, kang ngajak-ajak (nenuntun) marang kabecikan lan padha printah nindakake penggawe becik lan nyegah saka penggawe ala. Wong kang mangkono iku padha begja.

In this process, it starts from selecting the translation material of the Al-Quran which has been translated into Javanese. This translation is ready to be processed into a literary work of *Macapat Pangkur* and *Maskumambang*.

b. Preparing the rules for the *Macapat Pangkur* and *Maskumambang* songs.

The *Pangkur* song has a set of rules that distinguish it from other *macapat* songs. The order relating to the number of lines in each stanza, the number of syllables in each line and the final vowel of each line. The rules are as follows:

- 1) The number of lines for each stanza or the *guru gatra* is seven lines/*gatra*.
- 2) The number of syllables per line or *guru wilangan* (number of syllables) per line (8, 11, 8, 7, 12, 8, 8). This means that the first line has eight syllables, the second line has eleven syllables. This applies until the seventh line consists of eight syllables.
- 3) The final vowel of each line or the "dhong-dhing" song teacher of each line as is (a, i, u, a, u, a, i). this means that the first line ends with a vowel "a". The second line ends with a vowel letter "i". This applies until the seventh line with the vowel letter "i".

The rules for the *Pangkur* song will be used by the author to compose the *Pangkur* song. As for the *tarjamah* Al-Quran in Javanese written by Prof. The author will use Adnan as the basic material for making *macapat* songs.

The *Maskumambang* song has a set of rules that distinguish it from other *macapat* songs. The order relating to the number of lines in each stanza, the number of syllables in each line and the final vowel of each line. The rules are as follows:

- 1) The number of lines for each stanza or the *guru gatra* is four lines/gatra.
- 2) The number of syllables in each line or *guru wilangan* (number of syllables) per line (12, 6, 8, 8). This means that the first line has twelve syllables, the second line has six syllables. This applies until the fourth line consists of eight syllables.

3) The final vowel of each line or the teacher of the “dhong-dhing” song of each line as is (i, a, i, a). this means that the first line ends with a vowel "i". The second line ends with a vowel letter "a". This applies until the fourth line with the vowel letter "a".

3) The process of making a container filled with the songs of the *Macapat Pangkur* and *Maskumambang* songs.

The container for the content of the *Pangkur* song is as follows:

| Row to | Poetry | Number of syllables/words | <i>DhongdHING</i> / rhyme / vowel at the end of the word |
|--------|--------|---------------------------|--|
| 1 | | 8 | a |
| 2 | | 11 | i |
| 3 | | 8 | u |
| 4 | | 7 | a |
| 5 | | 12 | u |
| 6 | | 8 | a |
| 7 | | 8 | i |

The container for the *Maskumambang* song lyric is as follows:

| Row to | Poetry | Number of syllables/words | <i>DhongdHING</i> / rhyme / vowel at the end of the word |
|--------|--------|---------------------------|--|
| 1 | | 12 | i |
| 2 | | 6 | a |
| 3 | | 8 | i |
| 4 | | 8 | a |

After all the materials and tools are ready, then proceed with making the lyrics of the *Macapat Pangkur* song by stringing words according to the rules of the *Pangkur* song. It's the same with *Maskumambang*.

- 4) The process of stringing words (making poetry)

The process of stringing words/composing a poem for the song *Macapat Pangkur*.

- 5) The process of stringing words (making poetry)

The process of stringing words/composing a poem for the song *Macapat Pangkur*.

| Row to | Poetry | Number of syllables/words | <i>DhongdHING</i> / rhyme / vowel at the end of the word |
|--------|--|---------------------------|--|
| 1 | <i>Padha gegondhèlan sira</i> | 8 | a |
| 2 | <i>Gegondhèlan Allah talining iki,</i> | 11 | i |
| 3 | <i>sarta aja tansah nesu</i> | 8 | u |
| 4 | <i>eling pêparing Allah</i> | 7 | a |
| 5 | <i>durung Islam paduka memungsuh-mungsuh</i> | 12 | u |
| 6 | <i>Allah yen nresnani sira</i> | 8 | a |
| 7 | <i>Dulur-dulur rak ya asih</i> | 8 | i |

The process of stringing words/composing a lyric for the *Maskumambang macapat* song.

| Row to | Poetry | Number of syllables/words | <i>Dhonghing/</i> rhyme / vowel at the end of the word |
|--------|--|---------------------------|--|
| 1 | <i>He wong mukmin, sira kabeh kudu bekti</i> | 12 | i |
| 2 | <i>Bektiya mring Allah</i> | 6 | a |
| 3 | <i>Aja padha sira mati</i> | 8 | i |
| 4 | <i>Kejaba mati ing Islam</i> | 8 | a |

4) Presentation

This work can be presented like other *macapat* works.

Al-Quran translation of Ali-Imran verse 103 with the song *Pangkur*

*Padha gegondhèlan sira
Gegondhèlan Allah talining iki,
Sarta aja tansah nesu
Eling pêparing Allah
Durung Islam paduka memungsuh-mungsuh
Allah yen nresnani sira
Dulur-dulur rak ya asih*

Translation:

Hold on all of you
Hold on to the rope (religion) of Allah
And don't get angry easily
Remember (the blessings of) Allah's gift (to you)
Before Islam was hostile to each other
If Allah loves by uniting your heart
Brothers will give love

Al-Quran translation of Ali-Imran verse 102 with the song *Maskumambang*

*He wong mukmin, sira kabeh kudu bekti
Bektiya mring Allah
Aja padha sira mati
Kejaba mati ing Islam*

Translation:

O you who believe, be pious
Fear Allah
Don't you die
Except to die in a Muslim state.

Work Description.

The creation of the *macapat Pangkur talining agama* text. Contains a call for Muslims to hold fast to the ropes of Islam. Muslims are forbidden to separate.

As for the work of creating the *Macapat Maskumambang* dead ing Islam text. Contains a call to believers to always fear Allah. There is a call for Muslims when they die to remain in their Islam.

Conclusion

The making of the *Kekayon Khalifah paraga Khulafaurasyidin* puppet uses the Artistic Research method and the *Practice Based Research* thinking scheme, focusing on contemporary artworks. Created results in the form of knowledge through practice-based expression. There are works that are realized through the media of buffalo skin, which can reflect the moral message through existing decorations and ornaments using an aesthetic approach and leather craft.

The creation of this leather craft produces artifacts in the form of *wayang gunung paraga Khulafaurasyidin*, which is the main part of the *Wayang Kekayon Khalifah* with decorations and ornaments. The aesthetic effect that appears is in the form of a combination of decorations and ornaments as well as harmonious calligraphy of character names. This media can present beauty in conveying the character of the *Khulafaurasyidin* character.

The creation of the *Wayang Kekayon Khalifah* literary text in the form of *Pangkur Talining Agama* and *Maskumambang Mati ing Islam* uses the theory of *Macapat* literary creation. Thus, a result is created in the form of knowledge through practice-based expression. There are works that are realized through *macapat* songs that can provide teaching through the art of songs / songs.

The creation of this literary text resulted in the *Pangkur and Maskumambang macapat* literary texts which became part of the other *macapat*. Aesthetics

appear in conformity with the rules of the song *Pangkur and Maskumambang*. It also appears when the text is developed. This text can present the beauty of the content of the Koran in Arabic literature with the beauty of local literature or Javanese literature. So that Islam can be reconciled with local culture (Java).

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